

desires in this life itself and further they would finally reach the state of union with the Supreme Being. Further, it is stated that in this work he has given detailed accounts of the worship of Viṣṇu and other deities with Mantra, rituals, recitation, meditation, sacrifices etc.

देवानृषीनपि पितृनतिथीस्तथाग्नीन्
 नित्योद्यतेन मनसा दिनशोऽर्चयेद्यः ।
 इष्टानवाप्य सकलानिह भोगजातान्
 प्रेत्य प्रयाति परमं पदमादिवुंसः ॥
 इत्थं मूलप्रकृत्यक्षरविकृतिलिपिज्ञातजातग्रहर्क्ष-
 क्षेत्राद्याबद्धभूतेन्द्रियगुणरविचन्द्राग्निसंप्रोतरूपैः ।
 मन्त्रैस्तदेवताभिर्मुनिभिरपि जपध्यानहोमाचंनभि-
 स्तन्त्रेऽस्मिन् पञ्चभेदैरपि कमलज ते दर्शितोऽयं प्रपञ्चः ॥

The above verses occurring towards end of the text give an idea of the contents of the manual. Uttamabodha, a commentator who composed the Sambandhadīpikā to explain the Prapañcasāra holds the view that Śaṅkara is an incarnation of Śiva to propagate the Āgamas to which He has given shape to. He felt that unless He did so the Āgamas will go out of vogue during the period of Kaliyuga.

बुद्ध्वा यो विव्यबुद्ध्या कलियुगसमये मन्दभाष्या मनुष्या-
 स्तस्मात्तत्र प्रपञ्चस्सुरयजनविधिर्मत्कृतो निष्कलः स्यात् ।
 इत्याविभूय पृथ्व्यां पुनरपि कृतवान् तन्त्रसारं गिरीशं
 तं वन्दे शङ्कराख्यं महिततममनः प्रार्थनीयानुभावम् ॥

Since the text was very popular in Kerala there are many useful commentaries on it by Keralite scholars and others. Some of the important commentaries are : Tattvapradīpikā of Nāgaswāmi, Padārthadīpikā of anonymous authorship, Pradīpa of Nārāyaṇa, Vijñānodyotini of Trivikrama, Vivaraṇa of Padmapāda, Sambandhadīpikā of Uttamabodha, Sāradīpini of Satyānanda and Sārasamgraha of Nityānanda. There are further commentaries written on some of these works.

The popularity of Prapañcasāra is evident. The fact that Ravi, the author of Prayogamañjarī and Īśānaśiva have quoted the work in their treatises as authorities show value of the work in the Tantra Literature of Kerala.

The Saundaryalaharī, also attributed to the authorship of Śaṅkara, has the overtones of a Tāntrika treatise despite its form as a hymn in praise of the Goddess. It deals with the forms of worship of Śakti according to the Samayācāra which aims at and claims to be in perfect agreement with the Vedic teaching. The system of Śakti worship as developed in the work is termed Śrīvidyā. It is practised in two forms, one consisting in the external worship of diagrams with Mantras and the other consisting in internal meditation upon the Supreme Being.

The authorship of Tāntrika works like Saparyāhṛdaya, Saubhāgyavidyā and Subhagoḍayapaddhati is also ascribed to him by some scholars. There is no doubt regarding the fact that Śaṅkara occupies a prominent place among the writers on Tantra works.

Prayogamañjarī :—

Among the Tāntrika works produced in Kerala, the Prayogamañjarī¹ often referred to simply as Mañjarī is one of the earliest and most important compendiums. Later writers like Īśānaśivaguru and others have heavily drawn materials from it and considered it as most authoritative. The work is conceived as a manual for the practical use of Nampūtiri Brahmins who are enjoined to perform rituals in Kerala temples.

The author of this important work is a Nampūtiri Brahmin scholar Ravi. Since the work remains unpublished, a perusal of the verses occurring at the beginning and the

1. Transcript No. 20 of Trivandrum Manuscripts Library

end of the text is useful to get further information on the author, his parentage, native place and such other details. The following information is gathered from a manuscript preserved in the Trivandrum Manuscripts Library. The Prayogamañjari begins as follows :

बुद्धेरात्म भुवोप्यभूमिममलं यत्तत्त्वमाहुर्बुधा
भेदो यस्य जगन्मयस्य बहुधाप्योपाधिको लक्ष्यते ।
देहेः स्वापचितिक्रमानभिदधे मन्त्रात्मभिः श्रेयसे
यो वा देहभूतां हिमालयमुतानायाय तस्मै नमः ॥
जनयतु हृदि सौख्यं वस्तुहितकरकलाविभूषणो देवः ।
यस्य जगत्रयमखिलं धाम्नः कलयापि निर्व्यूढम् ॥
येभ्यः प्रणामविधिभिः सकृदप्युपाश्रित-
स्तत्सारसागरतरङ्गतिमज्जमानाः ।

ध्वस्तान्धकारमनसो मनुजास्तरन्ति
तेभ्यो नमोऽस्तु नियतं गुरुपादुकेभ्यः ॥

ज्ञानाग्निदग्धदुरितेर्विषयप्रमुक्तं-
मूढता धृता सकलयोगिभिरादरेण :
ये सर्वलोकमहिता मनसः प्रसादं
पुष्पन्तु ते गुरुपदाम्बुजपांसवो वः ॥
उदामता न वक्षसो न च कौशलं मे
बुद्धेः शिवस्य न च बोद्धुमल हि तत्त्वम् ।
हास्यो भवामि करणेन निबन्धनस्य
स्पष्टं तथापि खलु चोदयतीव भक्तिः ॥

दुर्मेयानि बहूनि मन्त्रमतिभिरुन्मन्त्राणि गौरीपते-
रुन्मोघानि मूल्याम्बुजादावकलास्त्वेकत्र तेषां क्रियाः ।
चोक्तान्स्तेन शिवागमैश्च सकलानुबोध्य तास्ताः क्रियाः
महिष्य प्रवृत्तानि याश्च विहिता लिङ्गप्रतिष्ठाविधौ ॥
अस्मिन् यथाश्रुतं क्रिया-

क्रममात्रं शुचिबन्धनोच्यते ।

इत्यादिनिर्णयस्तु यः

अनुनक्तव्यः ततोऽनुच्यते ॥

The first two stanzas are in praise of Śiva the tutelary deity of the author. The God is referred to as Pārvatī-nātha and Candraśekhara in the verses. In the next two verses the author pays obeisance to the feet of the preceptor since it is he who removed the darkness of ignorance. Further the dust from those feet could bestow happiness to one and all and even the Yogins consider it as sacred. In the fifth stanza, the author expresses his humble attitude and claims that it is his devotion to God that promoted him to compose the treatise rather than his ability to comprehend the subtle principles of Śaivism. The next verse indicates his purpose. There are so many works on Śaivāgamas, all of which could not be perused by a follower. The rituals differ and there is no compendium where all are arranged in their proper sequence. Hence the intention is to summarise them and to explain the rituals for the installation of the sacred idol. The last stanza states that the author has only scrupulously repeated like a parrot what has been prescribed in the Āgamas. It is upto the followers to put them into practice. The work comes to an end with the following verses which give some useful information.

सर्वाणि शास्त्राणि निरीक्ष्य तेभ्यः

सारं समुद्धृत्य यथाक्रमेण ।

प्रोक्ता प्रतिष्ठा सकलाङ्गयुक्ता

संक्षेपतः सद्भिरतीव रक्ष्या ॥

भक्त्या पदाम्बुजसर्पितया स्मरारे-

हर्त्रं लोचयसृष्टि विलयस्थितिकारणस्य ।

आपधितस्य सुचिरेण गुरोः प्रसाद-

लाभेन च क्षपितविश्वमनोमलेन ॥

शिवपुरसद्ग्रामभुवा विध्यपितसोमपानशुद्धेन ।

काश्यपगोत्रप्रभुणा माठरकृष्णाब्जवनहृसेन ॥

चम्पातटाकमनोहरतीरारामस्थसास्तृणुप्तेन ।

प्रथितभवत्रातकुलज्यसुतेनाष्टमूर्तिभुवा ॥

रविणा हरपदाब्जभृङ्गेण रचिता कृतिः ।

प्रयोगमञ्जरी नाम संक्षेपकुसुमोज्ज्वला ॥

सारार्थविन्यासमधुसूत्रवन्ती

विचित्रवृत्तच्छदसंप्रदीप्ता ।

प्रयोगमञ्जयंवत्सभूमौ

सतां नवेयं पदमादधातु ॥

इति प्रयोगमञ्जर्या जीर्णोद्धारविधिरेकविशः पटलः ।

समाप्ता च येन प्रयोगमञ्जरी ॥

These concluding stanzas provide interesting information on the authorship of the work as well as the parentage of the writer. In the first stanza the author admits that he has made use of numerous works from which he has taken the essential aspects for the installation of idols. Then he observes that it is the blessing of the preceptors that stood him in good stead and gave clarity to his mind. He further informs that he has purified himself by drinking the Soma juice after the proper conduct of the sacrificial rites. Further he belonged to the Kāśyapagotra and was born in the Māṭharakula. He got protection at the benevolent hands of God Śāstā consecrated at the temple located at Cempātaṭākātīrārāma identified with the present Cemparakulangara shrine which is just three miles north of Mankara Railway station in the Northern district of Kerala¹. Bhavatrāta was a predecessor in the family where his father Aṣṭamūrti was born. Ravi, the son of Aṣṭamūrti is a devotee of Hara (Śiva) and his Prayogamañjarī is like a bunch of the choicest flowers. The author hopes that this bouquet oozing the honey of the essence and set in a beautiful pattern may decorate the earlobes of the noble minded people.

The date of the author of the Prayogamañjarī can be

1. V. Rajarajavarma Raja, Keralīyasamskṛtasāhitya-caritram, Vol. II, p. 594.

tentatively fixed as between 10th and 11th centuries A.D., Since Īśānaśivagurudeva has quoted profusely from the work. Trivikrama, the son of Nārāyaṇa, assigned to the 15th century A.D., has composed a detailed commentary on the work of Ravi. The commentary is designated as Pradyota. The following stanzas occurring at the beginning of the work reveal the parentage of the commentator as well as the scope of the commentary.

आर्द्रपादकुलोद्भूतनारायणतनूद्भवः ।

त्रिविक्रमोऽहं मञ्जर्या व्याख्यां कुर्वे यथाश्रुतम् ॥

तिरोहितार्थवाक्यानां पदानां च यथामति ।

स्वार्थमेवापरिच्छिन्नं क्षुत्तार्थस्य स्मृतेरिमां ॥

निखिलागमसाराय-

प्रयोगमञ्जर्यां गाधकमतिन्याः ।

प्रसूता त्रिविक्रमाख्याद्

व्याख्या प्रद्योत एव बोधाय ॥

It seems that the Pradyota commentator had reliable information about the author Ravi. Māṭharākula is identified by Trivikrama with the family Koṭumaṇṇa in Cokira (Śukapura).¹

The Prayogamañjarī is divided into 21 Paṭalas. The subject matter dealt with in this manual can be indicated in order as follows: Ācāryaparigraha, Bhūparigraha, Vāstuyāga, Iṣṭakādhāna, Garbhādhāna, Prāsādalakṣaṇa, Śīlālakṣaṇa, Liṅgalakṣaṇa, Dikṣā, Āṅkura, Jalādhivāsana, Rakṣoghnavāstu, Liṅgaśuddhi, Adhivāsana, Pratiṣṭhā, Arcanā, Caturthadivāsana, Utsava, Tīrthasnānavidhi, Snāna, and Jirṇoddhāravidhi.

From this it may be seen that the treatise is very comprehensive in that it deals with almost all items connected

1. Ullur S. Parameswara Iyer, *Keralasahityacaritam*, Vol. I, p. 171.

with the temple such as ; the selection of preceptor, the possession of the site for the building of a temple, ceremonies to purify the site, laying of bricks for the basement, construction of the sanctum sanctorum wherein the image of the deity is to be installed for worship, styles and types of temples, varieties of granite, specifications of the idol, vows of the preceptor, sowing of the seeds to test the fertility of the land, placing of the idol in holy water, rites for destroying evil effects, purification of the idol with different materials, preliminary purification before the installation, the ceremony of installation, ritualistic worship, bathing of the idol on the fourth day, festivals, dipping of the idol in holy ghats, ceremonial bath and the rules for the renovation of the shrine when they become dilapidated in course of time.

It may be noted that the treatment is general and not in connection with any particular deity as in the case of some later Tāntrika works. The intention of the author is to provide a general outline which can be practised with minor variations in the case of the different deities. Any attempt to deal with the numerous rituals of each and every deity will be a futile effort since the deities and their attendants are too many. The author has pointed out this in the following stanzas :

एषां भूतगणाश्शतं शतमथ प्रत्येकमेषां पुन-
 भर्त्यास्तन्ति सहस्रमेवमयुतं तेषां च तेषामपि ।
 लक्षं कोटिगुणास्तथैव च पुनस्तेषां च तेषां पुन-
 भर्त्या भूतगणास्तथापरिमिता वक्तुं न शक्नोमितान् ॥
 एते भूतगणा वसन्ति विविधाः शून्यालये चत्वरे
 शून्यग्रामसुरालयेषु नगरे शून्ये च चैत्यद्रुमे ।
 ब्राधन्ते घणपीडिताश्च कृपणान् दुष्टात्मनो व्याधितान्
 तेभ्यस्तत्र बलिप्रदानममितं नित्यं क्रमात् कारयेत् ॥

एषां दिशामु विदिशामु विधाय पूजा-

मासाद्य बाह्यनिहितं बलिपीठमुच्चैः ।

मन्त्रैरमोभिरभितो विकिरेद्दिशामु

पीठस्य बाह्यभुवि तत्र बलिं क्रमेण ॥

Hence the author notes that Bhtūas are installed to protect the shrine. They are numerous and could not be counted. In the second stanza the places assigned to them are mentioned while in the third the mode of offering oblations to these minor deities is explained. The number of deities in the Hindu pantheon being unlimited, the author has rightly chosen to describe the general principles alone which apply to most of them. The work of Ravi is considered as monumental in the field of the Tantra literature in Kerala. Almost all later writers are indebted to him in one way or other.

Īśānaśivagurudevopaddhati :—

The Tantrapaddhati also known as Īśānaśivagurudevapaddhati¹ after the name of the author Īśānaśivagurudeva is an elaborate treatise of the magnitude of an encyclopaedia dealing with the various aspects of Tantra. The treatment is so elaborate that the work consists of nearly 18000 stanzas in various metres and divided into a total of 119 Paṭalas of varying length. The subjects dealt with include the hymns on the various deities, Japa, Homa and other religious rites to derive benefits, the means of their attainment, properties of medicinal plants, science of magic, construction of temples, consecration of idols, modes of worship, festivals and allied topics.

1. Ed. T. Ganapati Sastri, Trivandrum Sanskrit Series Nos. 69, 72, 77 & 83, Trivandrum, 1920, 1921, 1922 and 1925 (in 4 vols). Reprinted with a General Introduction by Dr. N.P. Unni, Delhi, 1987 (in 4 vols.)

The work is divided into four parts, namely (i) Sāmānyapāda containing Paṭalas 1 to 14, (ii) Mantrapāda consisting of Paṭalas 15 to 52, (iii) Kriyāpāda having Paṭalas 1 to 64 and (iv) Yogapāda dealing with Paṭalas 1 to 3. The first 52 Paṭalas form the Pūrvārdha and the next 72 Paṭalas form the Uttarārdha as designated by the author.

The author states that he has consulted many elaborate treatises for composing Tantrapaddhati which is conceived as a complete manual. His treatise may be compared to Śruti since it does not require other literary aids to comprehend the meaning. It is like Bhogavatī, the bed of Viṣṇu since it is clear, straight, neither too long nor too short, variegated and abounding in qualities. It is like a beautiful girl well decorated with ornaments and attractive to youngsters. It is like Sañjivānī, the divine potion to restore the dead to life since it contains the remedial measures for the affliction caused by poison, disease and evil magic. It is like Daṇḍanīti—the system of judicature prescribing ways and means to destroy the wicked ones. It is like Viṣṇu enjoying the company of Satyabhāmā since it extols the truth negating evils. It is like the autumnal season of Brahmā who is always surrounded by Mantras, Gods and Kalpas. It is like a fortified place accessible only to those who are familiar with the route. It is like the age of Kali following Dvāpara after the departure of Dharmatanaya (Yudhiṣṭhira) to the heaven. It is like the ordinance of the creator providing for the four Yugas one after the other. It is like the form of the elephant-headed God Vināyaka with human form representing two-fold characterisation. It provides the knowledge of great magic. It is like the three Vedas leading to salvation by giving the knowledge to the followers. This idea is conveyed through the following beautiful stanzas.¹

1. Dr. N.P. Unni. Tantrapaddhati—A Study, Delhi, 1987.

विस्तृतानि विशिष्टानि तन्त्राणि विविधान्यहम् ।
 यावत्सामर्थ्यमालोच्य करिष्ये तन्त्रपद्धतिम् ॥
 अनन्यतन्त्रसापेक्षस्वार्थसन्दोहसङ्गतिम् ।
 ऋद्धौ विधानमन्त्रार्थवैद्यां श्रुतिमिवापराम् ।
 प्रसन्नां नातिकुटिलां नातिसंश्लेषविस्तराम् ।
 चित्रां बहुगुणां विष्णोश्शय्यां भोगवतीमिव ॥
 विविधछन्दसं नानावृत्तालङ्कारवर्णकाम् ।
 सेव्यां कामिजनस्येष्टां ललितां प्रमदामिव ॥
 विषप्रहामयादीनां प्रशमोपायदर्शिनीम् ।
 मन्त्रबिम्बोषधिध्यानैर्विद्यां सञ्जीवनीमिव ॥
 असुहृन्निग्रहोच्चारविद्वेषस्तम्भमोहनैः ।
 उत्सादमारणोपार्यवैष्णवीतिमिवापराम् ॥
 पूतनानरकारिष्ठदमनादौ विचक्षणाम् ।
 सत्यभामासमाश्लिष्टां यथा मूर्तिं मुरद्विषः ॥
 मनुभिर्बहुभिर्युक्तां देवतैश्चापि तत्समम् ।
 कृतत्रैतादिकल्पेश्च शरदं ब्रह्मणो यथा ॥
 निजसङ्केतमार्गज्ञैरधिगम्यां पृथग्विधैः ।
 धन्त्रैर्द्वौरीकृतानर्थां दुर्गं मूमिवापराम् ॥
 निर्गतद्वापरां धर्मतनयस्वर्गयोगतः ।
 कलिप्रसङ्गकटुकां कालस्येह गतिर्यथा ॥
 पादेष्वनुमिर्नात्यर्थं भिन्नार्थप्रसवैर्युताम् ।
 चतुर्गुणक्रमावत्तां वैधसीमिव कल्पनाम् ॥
 एकामपि पृथग्लक्ष्यपूर्वाद्धापरलक्षणां ।
 मूर्तिं विनायकस्येव गजवक्त्रां नराकृतिम् ॥
 महेन्द्रजालविज्ञानप्रपञ्चजननीं यथा ।
 तद्विदां प्रत्ययावेद्यां मुक्तिदां शक्तिमैश्वरीम् ॥

Now the author proceeds to treat the subject elaborately, Sāmānyapāda, the first of the four sections consisting of

14 Paṭalas deals with the general principles of the Tantra-śāstra. This forms an introduction to the subjects treated in the following chapters. These principles are equally applicable to Vedic, domestic and temple rituals in addition to the Tāntrika rites of different kinds. The second section called Mantrapāda consisting of 38 Paṭalas is devoted to the Mantras relating to different deities. Various Yantras are also prescribed to ward off the evil effects of stars, birds, diseases, poisons etc. Rites for the success in a battle, potion to prolong life, means to overcome early death etc., are also prescribed here. The third section called Kriyāpāda is the longest having 64 Paṭalas. As indicated by the title it deals with the ritualistic aspects of the Mantras enunciated in the previous part. As an introduction to this, the existence of Śiva as the Supreme power is established. It can be definitely proved that there is one force called Śiva as the agent who is different from all other forces. Now the reliability of Āgamas is proved by the author quoting authorities. Many interesting details are supplied by the author in this section. The main features of the eight conventions called Samayācāra are enumerated.¹ The worship of the spring season personified as a deity is elaborately treated and the ritual is called Vasantayāga.² Vāstupūjā is described in detail narrating the story of Vāstupuruṣa.³ While dealing with idols, sixteen forms of Śiva are enumerated by the author.⁴ The section is concluded with the treatment of topics like the renovation of the idols, shrines and other structures. Of the four parts of the Tāntrika treatise of Īśānaśiva the last one called Yogapāda consists of just three chapters. The definition of

1. Tantrapaddhati, p. 90

2. Ibid, pp. 94-97

3. Ibid, p. 132

4. Ibid, p. 116.

Yoga, forms the first item while its concept is explained in the second based on the *Yogasūtra* of Patañjali. The last item is the explanation of the concepts like *Prāṇāyāma*, *Pratyāhāra*, *Dhāraṇā*, *Dhyāna* etc.

A close study of *Īśānaśivagurudevapaddhati* would reveal the versatility of the author who flourished in Kerala in the 11th century A.D. He has referred to by name fifteen scholars whose works must have formed the basis of his treatise. Further he has quoted from nearly sixty treatises belonging to diverse fields of study like *Tantra*, *Purāṇa*, *Jyotiṣa*, *Āyurveda*, *Kalpa*, *Dharmaśāstra*, *Smṛiti*, *Yogaśāstra*, *Vyākaraṇa*, *Prosody* and *Śaivāgamas*. A majority of works quoted by him belongs to *Tantra* and *Āgama* fields of study. But his attention is not restricted to the ritualistic aspect of the *Tantra* alone. He has also dealt with the structural patterns like a master architect referring to various styles like *Nāgara*, *Drāviḍa* and *Vesara*. In dealing with classical metres he has illustrated several rare varieties unnoticed by the authorities in that field.

In short, the work is of an encyclopaedic nature along with a wide range of topics in which the author has shown wonderful acquaintance. His practical knowledge of *Tantra* in all its aspects is evident from the treatment. The fact that he is often quoted as an authority in later times by the *Tāntrik* authors of treatises shows the merit of his treatment.

Some Other Predecessors :-

Since *Nārāyaṇa* the author of *Tantrasamuccaya* does not refer to early authors and works by name it is not easy to fix his predecessors in the field. The nature of his treatise does not permit him to refer to the names of authors or works despite the fact that he has heavily drawn on them for his prescriptions. This being the case we have to surmise the authors who preceded him especially when the dates of such authors are not definitely known.

In this connection the names of authors and works quoted or referred to by his son Śaṅkara who wrote the *Vimarśinī* commentary provide us with some basis. Over and above the works referred to earlier, Śaṅkara in his *Vimarśinī* has quoted several works most of which are likely of Kerala origin. Treatises like *Mayamata*, *Viṣṇusambhitā* and *Kriyāsāra* are included in this category. But none of these works are quoted by Īśānaśiva in his monumental treatise, thereby suggesting that these were produced later than the 11th century A.D.

The *Mayamata* attributed to Maya, the celestial architect was popular in Kerala and formed a source book on architecture for many Kerala writers like Nilakaṇṭha the author of *Manuṣyālayacandrikā*. It is possible that some Kerala authors might have composed the work ascribing it to the celestial architect.

The *Viṣṇusambhitā* attributed to the authorship of Sumati, son of Idhman is again considered to be a Kerala work. The book consisting of thirty Paṭalas deals with the general topics of Tantra. The work has provided descriptions about the various hand poses, to be practised by the priest to be used in rituals. There are two Kerala commentaries on the work, viz., *Tattvapradīpikā* of Nāgasvāmin and *Hārīṇī* by Nārāyaṇan Nampūtiri of Puliyanūr.

The *Kriyāsāra* of Ravi of unknown date is an elaborate treatise having 60 Paṭalas dealing with a variety of topics on Tantra. Ravi was the son of Subrahmanya of Navaśreṇī (Putuśśeri) house. The following stanzas give an idea of the scope of the work.

गणेशानं नमस्कृत्य शिवं नारायणं प्रबुद्धं ।
क्रियासारं श्रवयामि तमस्तथा समस्ततः ॥